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PHOTOGRAMS OF THE YEAR



THE ANNUAL REVIEW
OF THE
WORLD'S PICTORIAL
PHOTOGRAPHIC WORK

Edited by
F. J. MORTIMER, T.R.P.S.





No 7²

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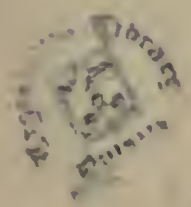
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EDITED BY

F. J. MORTIMER, F.R.P.S.

Editor of "The Amateur Photographer and Photographic News"



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THE production of a book of pictures of the character of "Photograms of the Year" during such a war-obsessed period as the autumn of 1914 may be considered by many a venturesome proceeding. But, to paraphrase the motto of the British Navy (which the Service has so adequately put into practice), *Si vis pacem para bellum*, we may say, "In time of war prepare for peace"; and in the publication of "Photograms of the Year" for 1914 we are guided by the fact that the two preceding volumes have created an ever-increasing demand for the book in all parts of the world where pictorial photography is practised, and also that the failure to put on record the best work of the year, as produced up to the time of the commencement of European hostilities, would, by breaking the continuity of the series, react adversely in the future when the arts of peace again have an opportunity of uninterrupted development. It is, therefore, with every confidence that the collection of pictures contained in the following pages is presented to that large public which has already shown so marked an appreciation of "Photograms of the Year" in the past.

This year we have again to offer sincere thanks to those who have contributed. There has been no falling off in the number of pictures submitted; in fact, in the months immediately preceding publication far more pictorial photographs have been sent in for selection than in any previous year. We must therefore express regret to those workers whose pictures have been omitted through exigencies of space, but our thanks to them are just as sincere as to the authors of the pictures we have been able to reproduce.

*Indices to pictures and authors, etc., will be found on pages 9-13,
at the end of the volume.*

THE YEAR'S WORK

AND SOME THOUGHTS FOR THE FUTURE

By THE EDITOR



THE tale that will be told when the history of 1914-15 is well and truly written will be one to stir the imagination and national pride as no other story may ever do. It will, moreover, be a history that probably will be illustrated in a manner that will carry conviction further than the printed word. In "The Amateur Photographer" for August 17th, 1914, when the effects of the war were discussed, it was pointed out that it must not be overlooked that photography is a live factor in modern progress, however rudely that progress may be checked by force of arms, and it is to the evidence of the camera that the future historian will look for much circumstantial evidence and details of the eventful happenings of these early years of the twentieth century. True, in such a war as the present, when nearly all the great

Powers are in the field, the presence of photographers and pressmen from any one nation is an undertaking fraught with more danger than usual, but at the time of writing the restrictions regarding war correspondents and photographs are beginning to relax, and already pictures of the battle-grounds—to say nothing of fine studies of soldiers, horses, and warlike equipment at the front—are appearing on all sides.

That future volumes of "Photograms of the Year" will be embellished with pictorial representations of phases of the war we have no doubt. We hope, too, that peace celebrations in this country will also afford a new and striking subject for the camera worker with an eye for effect. In any case there is no doubt that what has happened in the history of the world since the publication of the last volume of "Photograms of the Year" will leave its mark indelibly on the progress of graphic art. Warfare has invariably produced a reaction in the outlook of the peoples engaged in it, and so far as Great Britain, France, and Germany are concerned—the countries in which pictorial photography has shown great and perceptible advances in recent years—the aftermath will afford material for notable comparisons.

It has been said that art is an endeavour to record the emotions in terms of sound or visible accomplishment, just as the inspiration of art depends upon the temperament of the individual practising it. Both inspiration and emotion will have run their full gamut before the publication of the next volume of "Photograms," and we look to representations in terms of pictorial photography from those who are best qualified to produce them.

While looking forward to the possibilities of the forthcoming year, one must not overlook the material limitations and disqualifications that will inevitably occur; and at the same time we must not omit to record full appreciation of work that has been done up to the period of writing. In "Photograms of the Year, 1914," there will again be found evidences of steady progress towards the representation of nature more as she appears in everyday guise and understandable by most, rather than discounted by the narrow outlook of those who would distort her to suit their own faulty vision. This observation, however, is by no means to be taken as a stricture on originality or individuality. The whole essence of inspiration, which is the keynote of art, depends upon individuality, and it is as well again to remind those who seek fame or perchance merely notoriety in the world of pictorial photography that originality and individuality when truly inspired by artistic ideals are very different from the shoddy output of the worker who strives to be original simply for the sake of being unlike others.

The most healthy sign that the photographic exhibitions of 1914 have given is the comparative absence of this latter class of work, and the return to the "sane" pictorial photography referred to in last year's Annual has been more and more emphasised by the exhibited work this year. A fuller appreciation of photographic "quality," and a keener desire to adapt all available processes to securing this quality without sacrificing pictorial and individual attributes, has been evidenced on all sides by all types of workers, and is well indicated in the collection of pictures gathered together in the present volume.

In an article by Mr. F. C. Tilney in the following pages, some of the pictures of the year are dealt with. These are reproduced, and in this note we would draw some further conclusions from certain outstanding examples also.

The pictorial output of the year is the poorer so far as it has been seen in this country, by the absence of new work from M. Demachy and his compatriots of the French school. This volume, too, is poorer both by reason of the absence of reproductions of these pictures, and also an article from the pen of the leader of French pictorial photography. M. Demachy has long been one of the most steadfast exponents of "sane" pictorial work, and is a striking example of individualism expressed in terms of camera pictures. He, in common with many other acknowledged leaders in pictorial photography, clearly refutes the statement that has been made on occasion by exponents of other graphic arts, that photography can have no individual form of presentation such as may be apparent in painting, etching, lithography, and the like. It is a truism amongst those who follow the photographic exhibitions that it is quite possible at, say, the London Salon of Photography to definitely point to the work of most of the leaders without reference to a catalogue or signatures. The presentation of the work and the way the subject has been seen and dealt with, unfailingly proclaim the authorship, and this quite apart from any trick of control that may have been resorted to in order to alter the result from what is given by the mechanical processes of camera, lens, plate, and exposure.

We feel more particularly the loss of the French work this year, as in letters received from M. Demachy in July we were informed that a collection of prints was ready and would be shipped to England early in August. The outbreak of the war, however, prevented the despatch of the prints, but we hope they will be available for a future volume of "Photograms of the Year." We are, however, able to include a characteristic study by Pierre Dubreuil of Lille (Plate LIII.) from his collection of pictures, which reached the Salon in time, and one of Leonard Misonne's beautiful landscapes (Plate XXV.), also exhibited at the same exhibition. The pictures of this Belgian worker are always an inspiration to the landscapist, and his fine renderings of his unfortunate and outraged country taken under peaceful conditions have a peculiar and melancholy interest at the present time.

So far as work from Germany and Austria is concerned, a certain amount reached us earlier in the year for reproduction in the Annual, and blocks were made and the pictures sent to the two London exhibitions actually before the declaration of war. An article by F. Matthies-Masuren, of Halle, dealing with the progress of pictorial photography in Germany and Austria, was on its way to us early in August. Events, however, other than pictorial were probably responsible for the fact that it never reached us. The same may be said concerning an article on the progress of the art in Belgium, which was also promised.

In spite, therefore, of the unparalleled circumstances surrounding the period during which this book has been produced, there is nevertheless a very extensive and representative collection of pictures from all parts of the world included. The Colonies, in particular, and America contribute a number of good examples, and it is worthy of note that the smaller exhibitions held during the year, and particularly in the autumn, showed no decrease either in the number of exhibits or the endeavours and enthusiasm of the exhibitors. We look forward, therefore, with the utmost optimism to future developments in pictorial photography.

In the production of a book such as this the limitations of space become more apparent every year, and the selection more difficult. Again we have been confronted with the task of dealing with a mass of pictorial effort even greater than in previous years, giving, first, a clue to the high appreciation in which this presentation of the year's work is held, and, secondly, showing the influence it has had in helping to demonstrate to others the possibilities of the camera in capable hands and encouraging the production of better work. It is pleasing also to record that the leading workers in the Colonies are progressing steadily towards higher ideals, and this year's Colonial Exhibition held at "The A. P." Little Gallery indicated in no uncertain manner that a new generation of eager and clever workers is coming to the front, particularly in Australia and Canada. In the present collection pictures by H. Mortimer-Lamb (Plate LVIII.), Sidney Carter (Plate LXVIII.a), Mrs. Minna Keene (Plate L.), Egon Ratibor (Plate XXXII.), Rowe Lewis (Plate LXI.), J. Temple Stephens (Plate LXIII.), J. Kauffmann (Plate LXIV.), J. Williams (Plate LXVII.) are worthy of every attention, and the notes on work in Australia by Walter Burke, and in Canada by our valued contributor, H. Mortimer-Lamb, are commended to the study of every reader as indicating the progress made in these overseas dominions.

The two leading exhibitions this year, the London Salon and the R.P.S., which are referred to more fully in Mr. Tilney's article, have again included pictures of outstanding merit, and more than one has touched in a pictorial fashion on the

international position of the moment. Hector Murchison's picture, "England Expects" (Plate I.) is particularly to the point. This view of the Admiralty tower, with its wireless equipment forming a striking modern contrast with the statue of the country's national naval hero in Trafalgar Square, is both clever in conception and execution as an application of telephotography to pictorial work.

It will always redound to the credit of the management of both the London Salon of Photography and the Royal Photographic Society not only that the two exhibitions of 1914 were held in the face of opposition by those who were of the opinion that such shows were impossible while the country was at war, but that the results justified the action taken, as both exhibitions were probably the most successful held for several years so far as the standard of quality may be judged; and the attendance was also sufficiently good to permit sums to be handed over to the Prince of Wales' National Relief Fund.

A notable point worthy of record in dealing with the year's work is the indication on all sides of a return to an appreciation of good landscape work. During the last five or six years there is no doubt that portraiture and figure studies have claimed the major part of the attention of pictorial photographers. That the exhibition work of professionals should have been of this character causes no surprise, although in many cases, as with workers like J. Craig Annan and J. M. Whitehead (both Scottish professionals, by the way), the contrary has been the case. Among amateur pictorial photographers, however, the cult of the portrait and figure study has also been so largely followed that one was beginning to despair of landscape work ever coming into its own again. This year, therefore, it is with considerable pleasure that we can record a marked tendency towards the increased production of landscapes, pictures, and, moreover, what may be described as landscape with a purpose. All amateur photographers, at one time or another, try their hand at landscape work and produce records of "pretty bits." This may be Nature, but it is seldom Art; and unless the landscape photographer sets out with a very definite purpose of producing pictorial representations of definite phases of Nature as they occur in the countryside, his results are not likely to rise much beyond the bald and unconvincing rendering of the picture-postcard maker.

In a previous volume of "Photograms" we referred to the formation of an East Anglian School of Landscape Photography, founded with the praiseworthy purpose of perpetuating by means of camera pictures the beauties of the scenery of East Anglia, beloved of Constable, Cotman, and Crome. This work has progressed both favourably and enthusiastically, and exhibitions of the collected works of the members have been held in London and other parts of the country. The members, moreover, actuated with an earnest desire to put into practice the motto of the "School"—"For Air and Space"—have worked with a definite object in view, and their success has been all the more certain because they have had this incentive.

In the present volume representatives of the East Anglian School will be found. Notable amongst these is Bertram Cox's "At Weybourne" (Plate LXVIII.), shown at the Salon. Here the "Air and Space" idea is well realised, and even in the small reproduction the spaciousness of the scene is adequately suggested. R. Dixey's "Walberswick" (Plate XLVIII.), exhibited at the R.P.S., is also a good example of the work of the school, and is delightful in its simple forcefulness. Another worker belonging to the same school is Wm. Farren, whose name is

well known in all parts of the country as a leading exponent of bird photography. In the example chosen here, however (Plate LXXII.), "The White Ensign," although birds are represented, they form but a small part of the composition, which is both original and distinctive; and in addition does, in a minor degree, follow out the tenets of the East Anglian School. In reference to this picture it is interesting to note that the photograph was taken on the Admiralty yacht "Enchantress" during a certain cruise to the Mediterranean, when amongst distinguished guests on board were Admiral Jellicoe, the Rt. Hon. H. H. Asquith, and the Rt. Hon. Winston Churchill.

Arising out of a lecture at the London Salon of Photography, Mr. A. H. Blake, always a keen supporter of pictorial movements, has worked hard towards founding a "School of London Landscape Photography." This school has now been formed, and has already started on its work for a combined and systematic study of the pictorial aspects of London, and on investigation and discussion it has astonished many to discover the enormous amount of pictorial material, essentially landscape in character, that is to be found in the immediate suburban districts of the capital at all points of the compass. Although it was hardly possible or desirable to define the exact area to be covered by the operations of the school or to state at what distance from London a landscape would cease to claim to be suitable for the work of the society, the idea was expressed that it was rather the London spirit than the exploiting of material in a certain locality that should be aimed at. At an early meeting of the school it was pointed out that a permanent collection of pictorial representations of London and its environs of to-day would be very valuable to the Londoner of the future—nearly as valuable, in fact, as the records of existing buildings and customs which had received already much attention. As to the possible activities of the school in future, the following suggestions have been made: Combined meetings for actual work in the summer, those knowing London and its possibilities best being willing to act as guides, while leaving members free to do whatever they liked in the districts pointed out; meetings during the winter at a fixed centre, varying places with papers on suitable topics and handing round prints; lectures by experts—either painters or photographers—on London landscape; an annual exhibition of the work of members in some central locality. It was felt that it was highly desirable to get together soon a representative retrospective collection of London pictures, consisting of the best known works which have been produced, and either to exhibit them as a collection in some public gallery, or send them round to those that asked for them as a sort of sample of the work which the school thought desirable and desired to see produced.

That this excellent movement will bear fruit in 1915 is our sincere hope, as it cannot fail in helping forward the progressive spirit of pictorial photography with a purpose. A series of illustrated articles by Mr. Blake dealing with the various districts around the metropolis have already appeared in the pages of "The Amateur Photographer." Mr. Blake's own contribution to the present volume, "The Pit" (Plate X.), is a striking example of landscape work treated in a broad, open-air fashion, and one in which this worker's eye for decorative values seen even in the most apparently unattractive subjects is well exemplified.

The Scottish Salon, the annual exhibition of the Scottish Photographic Federation, was held this year at Aberdeen at the Art Galleries of the Granite City (kindly placed

at the disposal of the Salon committee by the Corporation). Here the Scottish workers again demonstrated to the world in general, and to themselves in particular, their claims to be considered a national "school." There is no doubt that the Scots workers are steadily progressing towards a fulfilment of their desire, and each succeeding Salon takes them a step further forward. The Aberdeen Salon was one of the strongest of the series, and included an invitation exhibit by the London Salon.

Among Scottish workers whose pictures are reproduced in the following pages, J. Craig Annan's "St. Martin's Bridge, Toledo" (Plate III.), is a good example of this fine worker's most recent productions. The print was also shown at the London Salon, and is one of a series of photogravures from negatives taken during a recent tour in Spain. Hector Murchison's "England Expects" has been referred to previously. "The Late Lord Wemyss" (Plate XVI.a), by Wm. Crooke, is a remarkable production in many ways. Quite apart from its amazing painter-like qualities, which is characteristic of most of this worker's productions, it may be counted one of the finest and strongest examples of portraiture that appears in the present collection. "The Castle of Harburg" (Plate LV.), by James McKissack, has all the distinctive qualities that mark the more recent productions of this steadily progressing pictorialist. It denotes a sureness of vision and execution that speak well for future efforts. McKissack is distinctly one of the men who will help to uphold the claim of Scottish workers to recognition. Delightful in every way, and quite one of the best things of its kind yet produced, is "Regatta Morning" (Plate LXX.), by T. Carlyle, another Scottish worker. This remarkable example of beautiful tonal renderings is deserving of the closest study and is a delight in itself.

J. M. Whitehead's "Storm Clouds" (Plate XXIII.) is probably the biggest thing this worker has yet produced. It has more of the quality of reality than his work usually exhibits, and by reality we mean the opposite of artificiality rather than in the sense of realism as opposed to pictorial quality. This picture might well be a straight print from an untouched negative. Many of Whitehead's most beautiful productions, gems of careful composition in themselves, do not always convey this impression, although there is never a flaw in their technical execution. Another Scottish worker who has taken a bold line this year is Dan Dunlop, and his striking picture, "A Normandy Crucifix" (Plate LXII.), is one of a very excellent series secured on a recent trip across the Channel.

Irish workers, too, are making a determined effort in the production of pictorial photography, and their last exhibition in Dublin indicated not only steady progress, but that they are prepared to produce a collection of work dealing with characteristically Irish scenery and beauty spots for exhibition in London. We hope to be able to record the success of this endeavour next year.

The Federations in all parts of the country have done well in keeping alive the spirit of enthusiasm and competition amongst their members, and a further addition to the list of these extremely useful and active organisations is to be recorded in the formation of a Southern Federation, embracing practically the whole of the photographic societies in the south of England.

Following the example of the Scottish workers, a notable effort was made at the beginning of the year by the combination of Welsh photographic societies in the promotion of the Wales and Monmouth Photographic Exhibition. This was held at Cardiff, and demonstrated the strength and quality of the pictorialists of the

Principality. A fine gallery at the City Hall gave excellent opportunities for the exhibition of pictures, and the Federation chose the wise and at the same time bold course of including a strong loan collection of pictures from leading workers throughout the country. The incentive that these pictures gave to local workers must have been considerable, and the formation of a special collection of Welsh work for exhibition in London later is likely to prove a further factor of encouragement by providing a definite aim for the pictorial photographers of Wales.

During the year exhibitions at the Camera Club, the Royal Photographic Society, and "The A. P." Little Gallery have included collections of work by T. B. Blow, C. H. L. Emanuel, Dr. A. R. F. Evershed, H. Powell Higgins and Basil Schön, C. Kendall, the Senefelder Club, and J. McKissack at the Camera Club; by Affiliated Societies, the Liverpool Amateur Photographic Association, A. Radclyffe Dugmore, and Lewis Balfour at the Royal Photographic Society; by Mrs. Minna Keene, the Scottish Photo-Pictorial Circle, Colonial Photographers, exhibitors at the London Salon (forming a Supplementary Salon), and by Fred Judge, at "The A. P." Little Gallery.

The exhibition of Fred Judge's work proved particularly attractive to a great number of visitors to the exhibition. This worker has been eminently successful in carrying forward the method of print production suggested and practised by M. Robert Demachy a year or two ago. M. Demachy, it will be remembered, introduced a process of transfer from oil prints, and his own fine examples shown at the London Salon and at "The A. P." Little Gallery demonstrated that a new era for pictorial work was at hand. Here was a process, starting originally with a photographic base, which became with the assistance and control of the photographer (upon whom the artistic merit of the final result largely depended) transmogrified into a print in permanent pigment on permanent hand-made paper. The idea was at once attractive and likely to fascinate all for whom the complete permanency and quality of other transfer processes, such as lithography, etching, and photogravure, made an appeal. Mr. Judge, an example of whose work from his exhibition appears on Plate XXXV., "The Royal Border Bridge, Berwick-on-Tweed," has carried the process a step further. He not only has found out the secret of successful transfer from a photographic pigmented image, but makes his transfers from bromoil prints; and, moreover, is able to give the final result a remarkable quality which had hitherto appeared impossible of realisation by an additive method of multiple transfer, the results possessing all the richness and breadth of a multiple gum print without the ~~seen~~ that sometimes disfigured these productions. A series of practical articles by Mr. Judge describing his method of work appeared in "The Amateur Photographer" for Oct. 26th, Nov. 2nd, and Nov. 9th. Both M. Demachy in his original work and Mr. Judge in his own productions have adopted a method of colouring the oil transfers by means of the local application of coloured crayon, and in some cases the results have been delightfully dainty and effective. For this final development Mr. Judge has suggested the word "pastel-gravure." Whether the process will have a successful vogue will depend largely upon the producers, as it is obviously a method in which fatal mistakes can be more easily made than in most other pictorial processes. This development, however, is an encouraging sign, as it indicates that there are not only fresh fields available for original work and research in pictorial photography, but that there are also men who are prepared to devote time and energy to investigating them.

No account of progress in the year's photographic work would be complete without a reference to the use of what are termed "soft-focus" lenses, the employment of which appears to be getting general among pictorial photographers. These lenses have the very desirable quality of conferring a certain amount of breadth of effect to the photographic image, and as this quality, in its right degree, is one that the artist is ever seeking, they appear to fill a long-felt want. In the past, a variety of means have been suggested for the purpose of obtaining a suppression of hard photographic detail and outline, and the use of diffusing media, pinholes, etc., have been adopted with varying success, but it has remained for the optician to produce a perfectly legitimate method whereby "breadth" can be introduced without in any way endangering the truthfulness of the rendering, and, at the same time, giving a distinctive quality and modelling. In this way an essentially technical contrivance has been applied to produce an undoubted pictorial result.

These "soft-focus" lenses, of which the "Port-land" is a well-known example, have been used for a considerable time by members of what has been euphemistically called the American School. The peculiar quality obtained is well shown in many of the reproductions in this volume, notably in "Study of a Head and Hand," by Louis Fleckenstein (Plate VI.), "Portrait of a Child," by Francesca Bostwick (Plate XIV.), "Summer Sunshine," by E. H. Weston (Plate XXVII.), "Design in Nature," by Edward R. Dickson (Plate XLIII.), "Near Amalfi," by Karl Struss (Plate LX.), "Nude," by Paul L. Anderson (Plate LX.), and "Road-Menders," by F. Seyton Scott (Plate LXXI.).

Without wishing to intrude technical matters in the pages of a volume essentially pictorial in character, it must not be overlooked that a due observance of all that appertains to the apparatus and its methods of employment are points that cannot be too strongly impressed on every worker who essays the use of the camera as a means to an end. It may be taken as an axiom that a sound technical knowledge is of inestimable value to anyone who would succeed as an artist. Even that remarkable being, the artist who is born "ready-made"—and there are many who claim to be such—is generally all the better for a thorough grounding in technique. The gifted one may overcome its difficulties more quickly than his less favoured brethren, and he may despise its presence later, but its utility and its effect will inevitably remain.

A recognition of the value of good technique is one of the outstanding features of the year's work, and one of the most hopeful signs for real progress in the future.



OBSERVATIONS ON SOME PICTURES OF THE YEAR.

By F. C. TILNEY.



IN the last issue of "Photograms of the Year" it was my privilege to survey the two great London Exhibitions; and the review ended, like "The Yarn of the Nancy Bell," in "a singular minor key." Perhaps the touch of pessimism was to some extent subjective, for photographic picture-making in itself does not vary so much as to hearten one year and to dishearten the next. But occasionally the critic indulges in a grand summing up, and when his verdict is adverse, the moment at which he delivers judgment catches the disadvantage.

It would be unfair if the year 1914 were made to bear the burden of general grumblings, because, as a matter of fact, things have shown a steady movement towards better ideas and higher-class work. The London shows were both good. The pictures in them pointed to deliberate effort on the part of the photographers to do serious artistic work; and if the hanging or selecting committee had resisted the temptation to exhibit a phantasy or a joke here and there, the general average would have mounted several degrees. One has always to remember that the final arbiter in these matters is after all the judgment of those who form selection committees. The reputation of pictorial photography is in their hands, and their responsibility is enormous. The critic, no more than the public, is able to go behind that barrier; nor is he under any obligation to find out what has not come through the sieve (to mix the metaphor). The judges themselves are pictorial photographers, and that settles the matter.

For obvious reasons Continental work has not occupied a very large amount of wall space this year, and it is remarkable that our exhibitions did not seem to suffer much from that fact, although the French oil-prints were missed. A few years back the advent of new ideas, new ways of looking at things, and new methods of treatment, which came from America and the Continent, set us all agog. We felt the extent of the gulf that separated English work from what is conveniently lumped as "foreign." But the novelty of these things has quite worn off. The new ideas that so stirred us have been assimilated to some extent, and have entered into the British photographer's constitution. What has not been assimilated has been disregarded. We therefore have not greatly deplored the scarcity of foreign work. Moreover, what has been lacking from the Continent has been more and more made up from the Colonies, where pictorial photography is making advances.

Colonial work is now a great factor in the world's picture harvest, and it is not only in the early autumn shows that we can see and appraise it. The illustrated papers offer us examples all the year round, and we have opportunity to see many originals at the "A. P." Gallery from time to time. Our own numerous clubs and societies, each with its particular annual exhibition, furnish less public means of tracing the current of picture-making by the camera. A proper review of the year's work should therefore take cognisance of all these sources of activity, and the present volume claims to do so.

The two largest classes of work are naturally landscape and portraiture. The latter is something of the nature of a *cul de sac*. It is one of the oldest branches of art, and has been perfected centuries ago. Modern attempts to import new ideas into portraiture do but rob it of its essentials. There is, in fact, very little margin in portraiture for further resources. With landscape the very reverse holds. It is the newest branch of the art and the most inexhaustible. It follows, therefore, that in landscape we find the most refreshing essays and the most variety. Whereas portraits are universally similar, landscape reveals the characteristics of every latitude, every season, and every time of day. To photographers, no less than to painters, it answers to the temperaments, and its subjects are the best of all material for pictures.

There are three in the present volume which stand out as pictures having the painter's rather than the photographer's characteristics. These are "The Top of the Hill," by Wm. E. Macnaughtan, of New York (Plate LIX.); "An Australian Landscape," by J. Williams, of Melbourne (Plate LXVII.); and "The Sunset Hour," by Alfred Baier, of Vienna (Plate XLI.). The first was at the R. P. S. Exhibition, the second at the Salon. Either by intention or accident these three works embody certain ideas that belong to the painted picture, and this fact distinguishes them from other excellent landscapes which are more photographic in style. "The Top of the Hill" is, first of all, simple in the extreme, and its design, its planning, and its effect are all essentially of the studio. Not one in a thousand times does a photographer content himself with a strip of earth and a single tree group. The nobility of this design is entirely due to its simplicity. I will not do more than hint at the want of naturalism which throws one into doubt as to the actual effect intended. Is that bright spot in the clouds the moon? It cannot be the sun, for the shadows and the lights on the near side of things do not seem to suit. If this is a night scene, the trees and ground should show no detail whatever. Apart from this the mood of the picture is perfectly rendered. Quite another plan exists in the "Australian Landscape," where profusion of matter takes the place of simplicity. Its worthiness lies in the suggestion of rich colour which the effective tones produce, the grandeur of the design, and the breadth of effect. "The Sunset Hour" likewise suggests colour; the design is strong and the subject romantic. Only the title spoils this fine work, which certainly ought to have been described as a moonlight scene, for which its tonal values are just about right. As a view with the sun still so high in the heavens it should show the detail revealed by a broad-daylight sky and should not be in so excessively low a key. The shadows from the trees are ridiculous and display ignorance of elementary laws of nature. It is on a point like this that loss of naturalism spoils a picture, however full of feeling it may be.

Three more romantic landscapes come from Alex. Keighley, James McKissack, and T. and O. Hofmeister (Hamburg). These are respectively "Showery Weather" (Plate

XL.a), "The Castle of Harburg" (Plate LV.), and "Evening Peace" (Plate XLI.). They are not so painter-like as the former three; but excellent things nevertheless. Those who saw the large original of "Showery Weather" at the Salon will remember how cleverly its tone had been pitched, and how the effect of glinting sunlight was everywhere secured. "The Castle of Harburg" is good chiefly on account of its fine subject matter. Making due allowances, however, for the difficulty of such a scheme in black and white, one cannot help feeling the ambiguity in the tonal key. Again the old query arises: moonlight or sunlight? One would never have a doubt as to its being moonlight on the evidence of the print; but it cannot be that *everybody* is doing moonlight scenes. "Evening Peace" has an eloquent and forcible mood. The white church is, of course, hopelessly high in tone compared with the rest, but that rest is so full of quality and the theme is so dignified and simple that we forgive the glaring contrast whilst we revel in the mood.

Belonging to a class which is shared by photographic pictures and paintings of the earlier schools—that is, so far as subject, composition, and idea are concerned—is "An Old Sussex Mill," by H. Wheeler (Plate XIII.). Here the pictorial matter is quite unimpeachable and the tone values are excellent.

J. Temple Stephens (Melbourne) makes a commendable choice of material in his wind-blown trees, called "The Top of the Sandhill" (Plate LXIII.). The design is very praiseworthy, but the sky is scarcely so. This is one of the few subjects seen from the point of view of design alone. There is a far larger group of pictures that may be called purely photographic in their point of view. They are almost all distinguished by a high horizon. The most noteworthy in a technical sense is Will Cadby's charming snow scene called "Sun and Silver" (Plate XLIX.). R. Dixey's "Walberswick" (Plate XLVIII.) is likewise a frank statement of natural charm possible to the camera; but in R. Brooman-White's more distinctly topographical view "At Dolcesqua" (Plate LII.) we have the right-down real photographic thing. "And very nice too," in its way. There is real pleasure in the conviction which every ripple on the water conveys, and the stones in the foreground could be accurately inventoried. All this is the charm of literalism. What is missed artistically is the conviction that the distant town is really any further away than the stones, or that the wooded hill on the right is not closer than anything else. John M. Whitehead's "Storm Clouds" (Plate XXIII.) is realistic if not exactly literal; but it has the added virtue of spacious depth. The original gave perfectly the effect of an approaching storm, a fact which lifted the work into the domain of what is known as "pure landscape" out of the rut of mere "views."

Leonard Misonne's "Les Grandes Peupliers" (Plate XXV.), shown at the Salon with three other characteristic landscapes, is charming in its atmospheric qualities. There is also good quality in W. Thomas' "Westward" (Plate XXXI.), but the fine sky is somewhat discounted by the hardness of the skyline and the blackness of the distant sails. It is nevertheless a striking composition and one of the best things this worker has done lately.

Though Hector E. Murchison's allegory could hardly be classed as landscape, it may be regarded as a link between that class and the town and street scenes dear to photographers. The idea involved is an excellent one. My only regret is that the whole effect was not more naturalistically treated. An imposing natural effect, if one could have been "stalked," would have given more dramatic force to the design than Mr. Murchison with all his taste and skill has been able to impart.

Dan Dunlop's effect in his Crucifix picture (Plate LXII.) is stronger and simpler, although the idea is trite.

The four "town" scenes given in the collection are a good selection from the best efforts in this branch of work. They show how easy it is, when one has the eyes to see them, to get effective schemes of dark and light. Few things could be better in this respect than J. H. Anderson's striking "Caudebec" (Plate IV.) The solemnity and static dignity of J. Dudley Johnston's "Somerset House" (Plate XVI.) is likewise arresting, and one should not forget the quality of the original print at the R. P. S. J. Craig Annan's Toledo view, "St. Martin's Bridge" (Plate III.), is perhaps a nobler composition, but a trifle worried in its lights and shades. The only way to deal with small masses of light and shade is to get them massed into largeness, as Frank H. Read has contrived to do in his "Canterbury Cathedral" (Plate VIII.). A similar arrangement occurs in Fred Judge's "Royal Border Bridge" (Plate XXXV.), where the masts are numerous enough to mass up into a single picture. Their contrast with the fine spans of the old bridge is a commendable idea.

Judging from the print before me as I write, it seems likely that Frederick A. Evans' delicately graduated exercise in falling light, "Buckingham's Tomb" (Plate XXI.) will scarcely be done justice to in its printer's-ink version; but its more forcible parts will possibly not suffer. It is a thing requiring study. Even at the Salon the beautiful original rarely received the scrutiny it deserved. As to A. L. Coburn's mighty machinery, one can but agree that with the proper treatment the things most opposed to simple nature may have a special significance very valuable in invoking a mood. The immense wheels in "The Lord of the Dynamos" (Plate LVI.a) exert an influence over one that is terrific rather than æsthetic; just as do the pictures of German siege howitzers, for which one has no gentle emotions.

Allusion has been made to the restrictions of portraiture, which are great when compared with the endless possibilities in landscape. They apply almost as much to general figure works, especially of the indoor variety, and many are the efforts to secure some fresh idea, to sound a new note, in this class of study. This year several commendable attempts were made, the best and most successful of all being Hugh Cecil's single figure, which he calls "The Spirit of Futurism" (Plate IX.)—anything will do for a title. This photograph is not only delightful; it is beautiful. The inconsequence and absurdity of the figure and its piquant costume take us by storm, and batter logic out of our minds. The simple arrangements of background and of tone, the splendid line of the pose and the beauties of the figure, to say nothing of the *effronterie* of the young person herself, all go to make a most striking piece of work. We do not see the same clear statements of æsthetic principles in Baron De Meyer's "Ruth St. Denis" (Plate LXIV.a), which is original in its lighting but too peculiar to be quite happy in other respects. Mrs. G. A. Barton avoids the conventional by managing to give relief to the flat designs of embroidery, and flatness to the rotundity of an actual figure. The resulting compromise (Plate XXVIII.) is only baffling to me; but I understand that it is much admired. The title is a line from Omar.

There is more ingenuity and a deal of success in H. Essenhigh Corke's "Idol" (Plate XLIV.), which reflects considerable credit upon his model as well as upon himself. But was it worth while? The hard and unsympathetic lighting of Bertram

Park's "Laugh, laugh, O Ho-tei" (Plate LI.) quite spoils for me what is a finely balanced piece of posing.

If the portraits of Malcolm Arbuthnot are for the future to be possessed of such qualities as he gives in the magnificent "Miss Constance Collier" (Plate II.), the fact will point to a great change in the methods of one of the most revolutionary of portraitists. It is not too much to say that this gentleman's reputation will flourish with ten times the vigour it did, if this print is a promise of the adoption of a new style. Let us welcome the lost sheep into the fold of tradition. No doubt the superlatively fine opportunities offered by so handsome a sitter, and such commanding grace of pose, made it difficult for Mr. Arbuthnot to do anything but the right thing, and for this all lovers of the photographic art should be truly grateful.

Of figures in outdoor lighting, still of the unconventional order, "The Assiniboine" (Plate XXXII.), a stolid Red Indian in full dress, by Egon Ratisbor (Canada), is a notable example. "Tetuan" (Plate XXXII.a), by J. O. Echague (Barcelona), is also of interest. This is a well-managed design, the horse's head being cleverly introduced. A. Keith Dannatt's "Breton Boy" (Plate XXXVIII.) is forcible in effect but just a thought too brutal for anything but the character study that it is. It is nevertheless a strong and arresting piece of work, and Mr. Dannatt, having struck a method of treatment for his figure subjects that appeals to him, evidently intends to continue on the same lines. He must beware, however, of overdoing it and becoming monotonous. The decorative effect of light was possibly the motive for the curious arrangement in Walter Benington's "Irene Rooke and Milton Rosmer" (Plate XXII.). When this has been said there is little to add concerning the two excellent profiles which assist in making a very complete composition. Mr. Benington's other contributions to both the Salon and Royal this year show considerable advance on much of his previous efforts. His portraits live and his sense of decoration appears to have developed still further with his choice of subjects.

H. Berssenbrugge's "Violin Player" (Plate XVIII.) is a striking piece of life, though it seems curious that the background should enforce what is by far the least satisfactory part of the figure, that is to say the rather stiff legs of the musician, whilst the head, the shoulders, the violin, and the hands are all tempered by the darkening of the background. Another good standing figure is "The Bride," by J. Mitchell Elliot (Philadelphia), a very choice piece of work (Plate XIX.). The clear-cut head has a primness almost mediæval. But surely the chair and other accessories are hindrances rather than helps. The "Dr. Fridtjof Nansen" of Ernst Rude (Norway) is interesting because of the sitter (Plate V.); but one could wish that more artistic charm had been imported into the rather hard and matter-of-fact presentment.

Marcus Adams, in his "Portrait" (Plate XLII.), makes a bold step by adopting hard contours against an empty expanse of background. To see the print was to forgive its daring unconventionality, for the quality of the dark and light spaces saved the situation, and the posing was very happy. We ought, perhaps, to have had more of Mrs. Minna Keene's charming "Sun Hat" (Plate L.) It is justifiable to clip the edges; but to cut so far into the characteristic shape is to impoverish the theme. Moreover, the shade thrown upon the face by the brim would have been better borne out by more evidence of light around the figure. Something in Clarence H. White's "Portrait" (Plate XLVIII.a) is reminiscent of Rossetti's "Miss Siddall," and it may be that this was intentional. There is

much in this large head that is artistically pleasing, but it appears to suffer in its proportions by a position too close to the camera. The nose is much in evidence. The print would have been better also for more variety in the almost overwhelming dark passages. It is, perhaps, not this year's work, since it formed one of a collection of American prints gathered to the Royal Photographic Society's Exhibition by invitation. Most, if not all, of these are past successes.

Wm. Crooke's portrait of "The Late Lord Wemyss" (Plate XVI.a) is very striking and forcible. Perhaps it is almost too lively; a less demonstrative background would have given some repose to a scheme already full enough of contrast in itself. As a set-off we have J. H. Garo's (Boston) "Portrait of a Gentleman" (Plate LVI.), which goes to the other extreme. This figure quietly emerges from its background with much more naturalism. The hand and the expression of the head are eminently artistic. Such quiet strength and subtlety as this work displays would have delighted Rembrandt. The Oval "Portrait" by Madame D'Ora (Vienna) is in a style she has not shown us before (Plate XL.). Its finish and quality, perfectly traditional of the days of mezzotints, were very attractive at the Salon.

"Mrs. Lavery," by E. O. Hoppe (Plate XXIX.), was a favourite at the Royal. One must admire the queenly carriage of the lady, the turn of the eyes which corrects the one-sidedness of the design. It was a good idea to include the little "moor," as these black boys used to be called.

"The Trio" of Rowe Lewis (Canada) is a good and natural group (Plate LXI.), only the figures are rather nebulous and the light depressing in the extreme. It is inspiring to turn from this example to the captivating liveliness of the sitters in Richard Polak's (Rotterdam), "La Malade Imaginaire" (Plate XXXIV.). It has been my pleasure before to draw attention to this talented worker's excellent *genre* scenes in the manner of old Dutch Masters. Here is a Metsu as near as one could expect to get it by photography. Both the figures are happily posed, and both have grace and lively naturalisation. The gentleman who is accompanying himself on the lute is singing with all his heart, and the lady's languor is charming. There is sometimes a touch of hardness in these admirable essays; and it seems to me that if Mr. Polak could darken his walls a little his dark furniture would be eased of some of the fierceness of contrast, and his highest lights would have more culmination of effect. The author of this clever picture, in a letter to me, writes as follows, "The man model is myself, and the girl pressed the bulb."

A group of a particularly modern description comes from the United States, sent by A. T. Proctor. It represents "Grandmother's Golden Wedding Cake (Plate LXX.), around which sixteen ladies and one intrepid man view the ceremony of cake cutting with a unity of purpose obviously invoked by the photographer. Every figure has character and individuality, and the dainty costumes would almost serve for fashion plates. It is remarkable that grandpa himself does not appear. A more cleverly managed piece of work one does not often see. Note the little bride and bridegroom on the cake, There is interest too in S. Bridgen's "Tennis Tournament" (Plate LXVIII.); but of course it suffers from several of the drawbacks of instantaneous photography, chief of which are the back views of the stalked spectators, and the under-exposure which robs the scene of its due outdoor brightness.

From Petrograd comes a very pleasing trio called "The Dancers," by Saul

Bransburg (Plate XI.). It is a beautiful thing, and one of its chief beauties is involved in the principle of "similarity with difference." This is demonstrated in the evident intention of the ladies to arrange themselves on a symmetrical plan; an intention varied and modified by circumstances over which they have no control, such as, for instance, their slight differences in physique, and the inevitable differences in the muscular action of the two outside dancers. All this works for good. The group is harmonious without being stiff.

J. B. B. Wellington's "The Toast" (Plate XXXVI.) is another of his series of dinner-table subjects by artificial light which he appears to have dealt with very successfully lately. Both at the Royal and the Salon he exhibited good specimens of this phase of photography, and they are all clever pieces of work, both technically and pictorially.

The "clapping" Fawn plays so important a part in the delightful "Day Dreams" of Guido Rey (Turin) that the picture might be said to form a link between the classes of groups and single figures (Plate XLVI.) It is so happy that one is glad to see it in a published record of photographic art of any date. Its charm of idea is in the juxtaposition of the two figures, the one a pagan representative of certain elemental emotions, the other a gentle little modern Christian, no less proof against the promptings of nature. The two figures are a complement to each other in every way—ancient and modern, nude and clothed, stone and flesh. And in artistic arrangement they complement each other in making up the halves of a fine long S line—the double curve, one against the sky, away from the present earth; the other against mundane things. All these minor points help towards the perfect success of this little gem of photographic art. Will the author ever surpass it? Will he ever do as well again? He has not done so yet.

To deal now with a few single figures that are not intentional portraits. "Summer Sunshine" (Plate XXVII.) is a cheerful subject by E. H. Weston (California). The posing here, however, is distinctly posing. Young ladies do not usually take such captivating attitudes in a wood unless the camera is busy; but admitting the posing, then the lines are very happily designed. In the misty fleckiness of the sunshine the truth of the effect has been well caught. Sunshine is likewise a strong point with Dr. E. G. Boon, whose pillared residence and charming sitters furnish us with an unfailing series of these light and graceful studies. "Sunlit Toilette" (Plate XXXIX.) was one of two examples at the Salon. But perhaps the most remarkable single-figure study there was Mrs. Carine Cadby's delightful "Skier" (Plate XXVI.). Here we have the glare of the light off the snow, striking upward upon the modelling of the joyous figure. The action is full of go, yet graceful, and the whole thing palpitates with the sensations of outdoor vigour, raciness, health, and beauty. Withal it is novel in subject, combining the portrait with the figure in landscape.

Of the latter class photographers are, and always will be, very fond. A notable example is from Russia, "At the Blackberry Bush," by E. Osterloff (Plate LXVI.), by which we see that blackberries in Russia have immense leaves. The figure is very prettily lit, though a little posey, and the sky is unusually fine and correct for a photograph. The simplicity of the design and the rich and bold detail of the hedge are capital points.

The year, of course, has had its usual crop of nude studies; but these, as far as we have seen, have not been indigenous to this country. J. C. Warburg's very delightful "Water Babies" (Plate LII.) is, technically speaking, not of this class;

but practically it is, and there is no other recent work that beats it on its own lines. The general tone of the two figures against the white foam makes a fine and simple tonal effect. We see nothing of this in Ernest Williams' (California) nude group called "Spring" (Plate XLVII.), where the figures are lost in an unnatural gloom, and are too scattered for satisfactory composition. He could not have attacked a more difficult problem than this, and his courage deserves praise. Outdoor nudes have always been cleverly managed by Miss Kate Smith, and her latest, "The Spirit of the Mist" (Plate VII.), shows her masterly manner. This is the proper way to deal with the nude—strongly, fearlessly, and sculpturesquely. This model is grandly posed and deserves a better setting. If Miss Smith could not have found a more interesting foreground she might have included less of it with advantage. Sidney Carter (Canada), in his "Phryné" (Plate LXVIII.a) goes to work differently. His nude is wasted, for all its beauties of modelling and contour are buried in tone. We must take it on trust from Mr. Carter that the ancient Greeks used glass globes, and for the purpose here depicted—whatever it is. He alone can tell us where the smoke comes from. As to the figure, Phryné was a favourite model of Praxiteles and, as far as we know, just the kind of young person that would deride crystal gazing. The naturalism of the steaming bath, "At Yugashima Spring" (Plate XII.), is, I confess, more to my taste. It is by a Japanese worker, H. Yahagi. It gives us a remarkable peep behind Japanese domestic scenes, and the shaft of sunlight adds to it an invaluable interest.

For real beauty of tone and quality and for treatment of the charms of the figure, Paul L. Anderson's "Nude" (Plate LX.) is one of the best for all time. The glowing statuette of the Milo Venus gives exquisite colour value to the flesh. This beautiful exercise in art for art's sake was one of the gems of the American loan collection at the Royal. The bowed back of Hugo van Wadenoyen's "Study from the Nude" (Plate XXIV.) gives a poorness to the figure, which is posed too much in the School of Art manner to be pleasing. The head, and its shadow on the wall, is a beautiful passage of quality.

Children are always engaging, and this year there have been some extremely good examples. The happy little girl who looks out from a shower of sun flecks is a truly delightful "Portrait of a Child" (Plate XIV.) by Francesca Bostwick (New York). Character is exhibited in the capital nude called "The Little Rogue" (Plate XXXIII.), which is by Olga Maté (Budapest). The design of this is strong and well balanced, and the original had considerable quality. Another excellent baby-study is "The Air Balloon" (Plate XX.) by Schlosser and Wensch (Prague), where the inquiring wonderment of the youngster is engaging to the last degree. This is naturalism pure and simple. "On the Breakwater," by Agnes B. Warburg (Plate LIV.), is simple and strong; in fact, its strength is due to its simplicity. The contrast of the child's white frock with the somewhat heavy distance is a little overdone—possibly "over-corrected," but as an exercise in tone rendering it has many good points and indicates the trend of this worker's later efforts.

Of animal subjects there is never a very great amount; but the three Flanders horses given here, by B. F. Eilers (Amsterdam), and called "Workers" (Plate LXIX.), will appeal to all animal lovers, they are such fine fellows and their colour so rich. It is a point of interest to see the kind of horse which is reserved for funerals in this country, working in more ordinary fields of labour in their native soil. It is noteworthy also that the style of harness used in this country for the

melancholy purpose is imported with the animals. The "Norwegian Scene" by Wilse (Plate XLVIII.) can be mentioned at this point on account of its excellent study of an elk or reindeer at close quarters; but as a landscape it is also immensely interesting. The solitariness and bleakness of the land under the white pall of drifted snow is most eloquently shown, and the modelling of this snow upon the mountain is a remarkable piece of work.

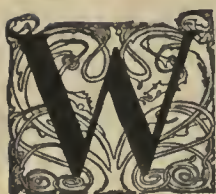
In still-life there have been one or two fine efforts. A magnificent print by J. H. Garo graced the Salon; it might have been a reproduction from an old Dutch master. The "Peonies" (Plate LXV.), here presented, is one of the happy studies for which Miss E. L. Marillier has become famous. They have one peculiarity: they all face the spectator. This as the result of breaking up the light and shade so much that broad modelling of the whole mass is impossible. If some of the blooms were shown in back and side views, broader lighting would be possible, as well as more marked concentration. The textures of these delicate petals could scarcely be better given.

It is difficult to compare one year with another if one would avoid platitudes. The work is always too near the same level; but it will be evident that the "silly" thing is not so rampant as it used to be. Photographers are finding better subjects year by year. Natural effects are beginning to win their way, whilst technical beauties in printing are appealing to a wider circle of workers. There is still room for much self-criticism amongst photographic pictorialists, nevertheless. And in landscape, particularly, the besetting sin is wrong tone values, chiefly finding demonstration in dark skies. All this may come right in time; but the improvement is sure to be slow, because the young recruits who enter the pictorial ranks are carried away by specious effects before they have lived long enough to accumulate that observation of nature which alone can reveal their faults and alter their views.

One wonders what the effect of the war will be. With cameras discounted in many places, exposures will be much fewer and there will be a shorter selection of pictures possible for future exhibition in our own country. From Germany and Austria we can reckon upon having had the last for some time to come; and, alas, from Belgium too; perhaps Holland. Italy and our Colonies will, we trust, not be so much affected; and even now it is to be hoped that some of our old French favourites, like Demachy and Puyo, will turn to account the upheaval in their country, and find fresh and stirring subject matter. It will be a joy to us to have their work back with us again next year.

THE PATH OF PROGRESS EXPRESSION IN PHOTOGRAPHY

By ANTONY GUEST



WE may be sure that there is a very good reason for the spread of photography, and for its marked artistic progress. The real causes of things are often obscure, and in this case such explanations as "popular craze" and "instructive hobby" do not suffice. It may be the impulse to expression that induces the production of a vast multitude of inexpert prints, and a comparative few that have a touch of inspiration. The crude snapshots, perhaps, evoke a moment's interest and are forgotten. Unless it happen that they are valuable as "records" they are not really needed, and even their producers find it hard to maintain a paternal interest in them.

This reflection, however, need by no means be regarded as discouraging it photographers, whether beginners or not, remember that it is the work that counts, not the result.

It is the effort, and all the thought, observation, planning and feeling involved that should give delight, not the praise of indiscriminate friends.

If there is self-satisfaction at all, it should be due to having made an earnest attempt rather than to pleasure in the finished print. If the world does not want the work it has still served its purpose. It is a sure promise of better things, a stepping-stone to the attainment of expression. And expression is a necessity to everyone, for without it there can be no growth, development, or expansion of the outlook.

To realise this, one need only think of the cramping influence of repression, of energies paralysed through seeking an outlet and finding none. Our modern method of living by machinery makes the need of personal expression, especially in the production or translation of beauty, very urgent. Formerly, scope arose spontaneously, and almost unconsciously, in the ordinary work of life, but now the energies of the majority are so directed as to call for little or no initiative or individual taste.

Still, we have impulses to beauty. The most materialistic of us has moments that reveal the poetry of Nature, and though some may be thoughtlessly inclined to dismiss them as lapses into sentimentality, these moments really ought to be valued as a precious privilege. If expression can be given to the spirit evoked at such times, the occasion is turned to good account—something of real value is gained, the mental horizon is broadened and enriched, and a step is made in artistic progress.

Of course, it does not follow that without pictorial record the inspiration is entirely lost; it may take effect in a hundred ways, even after an interval of years.

But in striving to capture the elusive impression we understand it the more, and certainly secure something of it as our own, even though the rendering may leave a great deal to be desired. The more we can express, the greater the value of the work as a means of conveying the message to others.

I do not wish to say anything against the practice of photography as a hobby or amusement, especially as it is from those who use it in this way that the ranks of artistic workers are recruited, and I have no doubt that in a time of national anxiety the camera has been a means of diverting and refreshing the minds of many who have no artistic aspiration. In any case the pursuit is educative, and it leads unconsciously to an appreciation of pictorial arrangement.

Some may never get beyond regarding the instrument as a pleasurable plaything, but generally the desire to go a step further is not to be resisted, for if one wants to picture his friends he must be careful not to incur their scorn, and if he loves beauty it will hurt him to distort natural scenes.

These considerations are at least an incentive to improvement, but there is a long way to go before reaching the threshold of art and appreciating the delights beyond, and many are, no doubt, diverted from the path by preferences for natural history or other scientific study, architectural investigation and record-work. They have their special province, and are not expected to manifest artistic feeling. But probably most photographers, after getting beyond the initial stages, cherish some artistic ambition. They advance in technique and in nicety of observation, and sometimes produce work that, while so meritorious as almost to defy fault-finding, is yet deficient in the one quality essential to art. The matter may be perfect, but the spark that animates the structure is difficult to impart.

This is the crucial point in the path of progress that develops individuality and brings about a division in the ranks. One section seeks the way of advance in the direction of still more perfect technique—but this road leads only to high craftsmanship, not to art; others, who have the genuine impulse, take the opposite line towards freer scope for personal expression.

Still, they find that one may be keenly sensitive to beauty and deeply imbued with the spirit of a subject, and yet unable to convey the living impression to the work. There is still doubt and difficulty until the principles of art are grasped as a means of giving effect to the vital quality and preventing it from being swamped by mechanical error. Expressiveness is gained, it gives piquancy, significance and life to the leading exhibitions, taking effect in arrangements of atmospheric tone that suggest a sentiment or idea, happily-placed accents that bring home the meaning of the work, schemes of line that impart a decorative value, and, in portraiture, the revelation of character rather than superficial likeness.

Such indications that photography is increasingly valued as a vehicle for emotional expression are very encouraging, and it is in this way beyond all others that it is likely to secure a firm position among the arts.

Technical excellence advances, too, and is often combined with the imaginative charms of art, but even standing alone it must always win a certain meed of admiration, for it is a characteristic of the British temperament to prize good workmanship for its own sake, without reference to the question of artistic merit. Fine technical work assuredly deserves esteem, and with the improved methods that are

continually coming to the front, constitutes a highly interesting portion of the photographic output.

I should be sorry if these remarks seemed depreciatory of highly-developed craftsmanship, which, after all, is a necessary means of exploring the limits of photographic possibilities. But it seems the more necessary to consider it in its due relation to artistic progress, because pictorial photography still suffers a good deal from the influence of other branches.

There are so many concerned exclusively with mechanical production that heedless people are apt to confuse one section with another, or to judge the whole from a single standpoint, exclaiming, "This is not art!" where art is not aimed at, and no emotion has been conveyed or felt.

That clever writer, Constance Holme, describes in a recent novel, "The Lonely Plough," how Francey sees the portrait of her dismissed lover "looking very black and white, and square and fierce, and awkward and dull. . . . Francey looked long at this travesty of the original, and knew that, just as the cold negative had ignored his living, breathing humanity, so her own cold, critical sense had robbed him of sympathy and glamour. They should have no eyes to see, she thought, bitterly, who have not also wide, tolerant hearts to feel." This last sentence struck me as particularly worthy of noting, for if there is no feeling there is no sympathy, and without sympathy expressiveness cannot be imparted. The trade-photographer who made this print as a commonplace incident of his daily work could not have satisfied the emotional beholder, even if he had been capable of supreme technique. It was not the badness of the portrait that made it so inadequate; it was the totally callous rendering. This is what makes it painful to look at the wooden representations of remembered faces in old albums. Technically worse photographs that showed a touch of discernment, recalling some characteristic trait, might be prized. The intuitive insight that comes from sympathy and expresses itself in a work of art, is a vital element that spreads like an electric wave and communicates with the receptive beholder.

Having this quality, a picture may become, as it were, a living thing that can speak intelligibly to those attuned to its mood. This is the purpose of art, and no mere exposure can suffice to carry it out, however well timed, nor any mechanical excellence of treatment. There must be something behind. If the spirit of the artist pervades the work, manifesting in shades of expression that emphasise its significance, give relative importance to its features, and due tenderness to the mystery of half-realised influences, there may be a poetic and sympathetic rendering that certainly will not be "very black and white, and square and fierce, and awkward and dull." On the contrary, it should be quietly expressive of something that lies deeper than the external beauty of the subject.

This, I think, is the direction in which the progress of pictorial photography is tending. Its votaries will do well to keep the aim in view, for they will thus be continually reminded that a great deal of the personal element is needed to overcome the mechanical influence that inherently belongs to the medium and is an ever-present danger to artistic advance. The more this quality prevails over individual expression the less there is of art. Pictorial excellence, therefore, is not to be lightly attained. It demands much earnestness and study, and its good results are the more to be valued for the devotion to which they testify.

PICTORIAL PHOTOGRAPHY IN CANADA

By H. MORTIMER-LAMB



ONCE the claims of photography for recognition as a medium of artistic expression excited fierce controversy. The subject now is rarely debated; it has, perhaps, ceased to excite general interest. But in the meanwhile photographers have won a sort of standing which places them nearly on a plane with amateur painters. And it seems to me that the chief reason why pictorial photography, not alone in Canada, makes relatively so little headway, and is taken, on the whole, with such scant seriousness by people who appreciate the manifestations of art in other mediums, is that it is practised predominantly as a diversion or hobby, and not as a profession or calling. We have to-day any number of amateurs who are turning out very pleasing photographs, showing, perhaps, to a greater or lesser degree, regard for certain pictorial conventions, but the number of true artists among photographers—men who have done, or who are doing, really vital work—is lamentably small. In the last ten years there have been no notable additions to the workers of the first rank; but the number of users of soft-focus lenses has considerably increased, while printing processes first used with effect by some of the masters have now a considerable vogue. That is the sum total of the progress of nearly a decade. The great pictorialists are, without exception, those who, being essentially artists, and having chosen photography as their medium, have made its practice their life-work. And it is to these few that we owe the revelation of the possibilities of photography as a means of artistic expression. The trouble, however, at present is that there is practically no market for pictorial photographs, and no one, apparently, has ever attempted to create or establish a market. Hence the practice of pictorial photography as a profession is not possible to anyone who would depend on it as a means of livelihood. Until it is practised as a profession by trained artists, and the public can be induced to buy photographs as they now buy etchings or mezzotints, no great advance in pictorial photography can be expected, and its status as an art will remain stationary. There is, therefore, an opportunity for organisations such as the Photo Secession of New York, the London Salon of Photography, and the Photo Club of Paris, to advance the interests of photography in a very practical direction, by taking concerted action with the object of promoting the sale of representative examples of the work of photographers of recognised standing throughout the world. There can be no doubt that a very little encouragement would induce many of the more progressive art dealers to stock photographs of exceptional artistic merit and intention. If not,

other channels could be found. Special effort should, moreover, be made to induce the public art galleries and museums to start and to maintain collections of pictorial photographs. The educative effect of such a movement, if successfully prosecuted, would be widespread. It would place pictorial photography on an altogether better footing, and it would unquestionably stimulate photographic endeavour. Having regard to existing conditions it is quite wonderful that pictorial photography has attained the position it now occupies. The true artist, of course, creates for the joy of creating, but he also desires that others should share in the joy of his creation. If, for example, painting and sculpture had no commercial value—that is to say, if the public thought so little of a work of art that there was no competition to possess it—would sculpture and painting survive? It is more than doubtful. Only the well-to-do could afford to become artists. Art would degenerate into an amusement of the dilettanti; and with pictorial photography this is a danger. In new countries, like Canada, the handicap is especially severe. There is no leisured class, and life must be taken seriously. None can afford, however strong his inclination, to engage in the practice of art unless there is before him some prospect of material reward. Thus the creation of a public demand for pictorial photographs—a movement the development of which would take time, but as yet has not been attempted—would eventually lead to the inclusion of the practice of pictorial photography among the recognised professions, to succeed in which demands special qualifications and training.

It is now a dozen years or more since I first contributed Canadian notes to "Photograms of the Year." Each year one experiences the same difficulty—to refrain from repeating the usual platitudes, and of saying over again the same things about the same men. This year, however, some developments of importance are to be noted. There have been two exhibitions of quite exceptional interest under the auspices of, respectively, the Toronto Camera Club and the Winnipeg Camera Club. Both exhibitions were international in character; and although only two or three pictorialists of the first rank were represented, the general average of the work shown, both at Toronto and Winnipeg, was high. In each case the selection was very drastically discriminative, and at Toronto nearly half the prints submitted were rejected by the hanging committee. With the exception of a silver medal, which was awarded to Mr. Egor Ratibor, of Winnipeg, all the medals offered by the Toronto Club went to Overseas and United States' exhibitors. At the Winnipeg Exhibition, Mr. Ratibor was awarded both the gold and bronze medals, as well as a special prize, in competition with many well-known British and Continental workers. An important feature of the Winnipeg Exhibition was, however, the loan collection, which included examples of such eminent pictorialists as Demachy, Coburn, Mortimer, and others. The effect of such an exhibition is bound to be stimulative, and, without doubt, photography in Canada would be helped enormously if the example of the Winnipeg Camera Club in securing the co-operation of pictorialists of international standing should be more generally emulated.

Among individual Canadian pictorialists Mr. Ratibor has attained a prominent place. His work, though decidedly uneven, is unquestionably individual. He has, moreover, a well-developed sense of decorative design, and he has both imagination and insight. Mrs. Minna Keene—formerly of South Africa, now a resident of Montreal—is an acquisition to the ranks of Canadian photographers. She has been commissioned by the Canadian Pacific Railway to photograph the Rockies. It is a great opportunity.

Other promising Canadian workers include M. L. Allard, J. H. Ames, C. G. Ashley, H. Boulton, A. S. Bowers, W. H. Boyes, C. A. Coles, F. G. Crandale, Nichol Elliott, W. S. Fife, A. and A. G. Fraser, M. O. Hammond, F. S. Harrod, W. G. Hendrick, Ernest Hoch, A. Kelly, M. Laverty, H. Pearson, J. S. Plaskett, W. Rutherford, R. S. Smith, P. L. Tait, E. Utley, and G. Washington, of Toronto; C. Adkin, W. R. Allen, B. B. Pinkerton, and Alex. Watters, of Montreal; Sir George Garneau, of Quebec; Frank T. Shutt, of Ottawa; J. A. Howard and W. J. Grant, of Hamilton; A. E. Hearn, W. Rowe Lewis and A. Reed, of Winnipeg; and C. J. Smith, of Medicine Hat.

PICTORIAL PHOTOGRAPHY IN AUSTRALIA

By WALTER BURKE, F.R.P.S.

Editor of the "Australasian Photo Review"



IN writing notes of any kind dealing with an Australian subject it must be recollected that, although the population of the Commonwealth is but a little over four millions, these people are scattered over an island continent of very considerable size.

As a matter of fact, the whole of England could go into Australia no less than fifty-eight times and still leave something to spare.

Three weeks are required for a Sydney correspondent to get a reply from Perth, the capital town of Western Australia. Melbourne is 582 miles, Brisbane 725 miles distant from Sydney, therefore my readers can understand how difficult it is for any one person, not visiting all the centres regularly, to say truthfully what progress pictorial photography is making.

Exhibitions are few and far between, if we except one-man shows, and the latter are not always entirely devoted to work that can be called pictorial. Frank Hurley, for instance, who was official photographer to Mawson's Antarctic Expedition, recently gave two fine shows in Sydney, one devoted to the East Indies, the other to pictures of the Antarctic. Technically these were magnificent, and the selection of subject all that could be desired, but I question whether many of the exhibits would measure up to the pictorial standard set by the editor of "Photograms of the Year."

For years past our amateurs generally have followed the lead of the workers of older countries, and many have endeavoured to show Australian scenic subjects plunged in gloom. But our country is one of sunshine—the grey day is the exception—and to do justice to Australian scenery, workers must learn to make pictures in sunshine that will, when exhibited, show sunshine—really hot sunshine. Frequently, in parts, the summer temperature ranges about 100° in the shade—though, of

course, up to 120° is not at all uncommon way back inland. The remarkable thing is that most of the time people revel in the hot sun. Developing and printing are not easy under such conditions, but our local manufacturers have produced plates and paper that will stand higher temperatures than the usual 60-65° called for in colder climates.

Of late, I believe, some of our workers are trying what they can do with sunshine effects, and they find it difficult. It will, however, be recollected that Coburn, some years ago, at Los Angeles, in California, made successful pictures of Australian eucalyptus trees in sunshine.

His rendering of the trees in sunshine, with a wind that sways the foliage and sets each little leaf shimmering with light, is exceptionally fine. Probably, if Coburn were here he would find no great difficulty, and the eucalyptus trees thrive in their millions and in a great many species.

Coburn, although most times a worker in low tones, understood and appreciated the eucalyptus, and his artistic instinct prompted him to treat the subject in the way he did. These trees live and thrive in a land of sunshine, yet they lend themselves to evening effects, especially when reflected in water, out back.

Now, many of the more ambitious among Australian pictorial photographers try what they can do on the lines of an Australian school, and in the attempt to record sunshine, feel that this is the line on which their efforts must be developed. Personally, I think the way out may be found in the use of panchromatic plates and one of the K screens, probably K1 or K11. This combination will give the necessary brilliancy with softness in the rendering of detail. Possibly one of the new soft-focus lenses may be of service in this connection, though, in enlarging from a perfectly sharp negative the use of black chiffon apparently does all that the soft-focus lens will accomplish.

In the winter months we frequently have mists during the early mornings, but the sun soon dispels them, and the time at our disposal is so short that whatever work is intended must be done quickly. Our air is so wonderfully clear, that detail, even in far distant objects, becomes over-insistent. Coupled with this is the difficulty of separating the various planes, and any worker can fully realise that photography here is not quite so easy as it looks.

As a medium for pictorial expression amongst the Australians, bromide papers hold pride of place. J. Kauffmann, however, in a recent one-man show held in Melbourne and Sydney, exhibited some very fine carbons. As a general rule, however, except in the winter months, the reticulation of carbon gives trouble. Kauffmann's pictorial results, however, are of the highest order of excellence, both technically and in respect of their artistic view points. He easily ranks with Casneaux and Deck as among the leaders of Australian pictorial photography. Neither of the last named pair have been doing fresh work lately.

Bromoil and oil printing have been patiently persevered with, but our warm atmospheric conditions prevent any real headway being made.

The photographic societies of Australia are in just about the same condition as in previous years. A few large exhibitions of pictorial photographs would doubtless give them the necessary push that is sadly needed throughout the Commonwealth.

The Photographic Society of New South Wales—which, it will be remembered, carried off the first award in the "Amateur Photographer's" Colonial Competition for three consecutive years—set a splendid task for the more advanced members in the shape of small one-man shows of their individual work during the year. In this way some eight or nine workers were forced to the front, and furnished shows that were a credit both to themselves and the society.

Amongst the professionals, solid work is being turned out day by day, mostly of the usual thing, but of exceptional technical quality. The prosperity of the country generally has helped them to win success financially, and there are magnificent studios in every centre throughout the states, all producing work that compares more than favourably with the specimens that reach us from the older countries.

PICTORIAL PHOTOGRAPHY IN THE UNITED STATES

By FRANK ROY FRAPRIE

(Editor of "American Photography")



WO years ago, when I last wrote a review on American pictorial photography for this Annual, it was not possible to hold very optimistic views of its status. We seemed at that time to have reached a very low stage in the reaction from the over-strenuous movement of a decade previous, and as we look back now it seems as if this point were really the lowest ebb in photographic pictorialism. In the meantime the "American Salon" has ceased to exist, and the consequence is that to-day there is no photographic exhibition in the United States which can be considered as in any way national, and which gives our photographers a regular opportunity to display their progress. I am of the opinion that this is a benefit, for the pictorial movement, in spite of the size of our country, is not strong enough to support an annual exhibition, and the salons had become perfunctory fixtures, depending for their support on too large selections of the work of a few exhibitors, resulting in a mediocre standard of judging in an effort to produce an exhibition adequate in numbers to fill the exhibition rooms. It cannot be doubted that the effort to hold such mediocrity up to emulation was unfortunate, but the "American Salon," with all its politics, is a closed chapter, and we must look in another direction for future stimulus.

There are still, here and there in the United States, small groups of earnest workers striving to uphold the standard of photographic art. "The Photo Pictorialists" of Buffalo is no more. It was really but an echo of its strongest member, W. H. Porterfield, who is still working and producing pictures at least as strong as his

earlier efforts. The only other member of this group now active is Augustus Thibodeau, who is also working alone. A group which still holds together is the Chicago Photo Fellows, and work of promise is likely to appear in this quarter. The Boston Photo Clan centres in the personality of John H. Garo, probably the strongest portrait photographer in the United States, and it is not unfair to this organisation to say that its members, while earnest workers, will have far to go before attaining individuality. Other small groups and camera clubs are producing work, but little of great promise is in sight.

Of the Photo Secession one may say that its activities, while continuing, now lie mainly in the field of ultra-modern art in painting, etching, sculpture and literature, rather than in the less sensational field of photography, though its organ, "Camera Work," shows a tendency to return to photographic illustrations. The exhibitions, however, have shown few photographs during the last two years.

The most important photographic exhibition of last year in America was doubtless that held at the Ehrich Galleries in New York, called the "International Exhibition of Pictorial Photography." This was organised under the leadership of Clarence H. White, and included pictures by some of the most famous exhibitors of America and Europe, including many who formerly adhered to the Photo Secession. It is to be hoped that this leader will find an opportunity to organise similar shows at intervals of from two to three years, and it is possible that a definite organisation for this purpose may arise in the near future. There are certainly in New York and its vicinity enough workers of talent to render such a consummation possible.

Individual workers of some promise may be found throughout the United States, and a general survey of the field leads us to hope that in the near future America will be able to show definite advances in pictorial photography.



PICTORIAL PHOTOGRAPHY IN SCANDINAVIA

By HENRY BUERGEL GOODWIN

(Editor of "*Svenska Fotografen*")



THE great event in the photographic life centering round the capitals and still lesser cities of the Scandinavian North was the gathering together of no less than three photographic exhibitions at Malmö, South Sweden. This Baltic exhibition had its peculiar interest, as in this town at the Sound it was in the year of unrest, 1914, that Russian, German, and Scandinavian exhibitors met in a white, peaceful city of their own build, erected temporarily for the transactions of lawful commerce and civilised competition. At the date when these lines are being written, the Russian pavilion has stood empty a month, and the number of English, American, and German visitors has increased, but, for all but commercial reasons, Scandinavia is now the scene of transmigration of unsettled peoples who are too glad to find diversion at this gigantic exhibition, the greatest ever held in Scandinavia.

Denmark sent us both a fine collection of camera pictures by amateurs and a professional exhibition, which, however, hardly represents the tendencies now prevailing in that country, and especially in the city of Georg Brandes and great painters like V. Hammershoi, P. S. Kroyer and Joakim Skovgaard.

Among the professionals Miss Knudstrup is *the* pictorialist, however unsatisfactory her audacious experiments in colours (gum-prints) must seem to the visitor of a photographic exhibition who first of all looks for technical perfection. In both landscape and portraiture this lady goes ~~her own~~ way and finds her own means of expression, certainly achievements in camera art which are worth consideration. The clever proofs of good lighting and the successful attempts at the unconventional portrait in the studio which Peter Elfelt places before us, show that Dansk Fotografisk Forening is to be congratulated for their choice of a president who at the same time is an able leader in the art. Some artistic feeling also marks the work of Lonborg in Odense.

Among the amateurs whose rooms are the pride of this exhibition, Mr. Werner is already known to English colleagues, but there are several pictorialists beside him who do pioneer work in their land. The portrait and landscape studies of Waago, Duckert, Bloch, and a few less pronounced individual workers prove that we safely can turn to little Denmark for the great believers and great performers in camera work.

While the professionals in Denmark are quite excellently organised and publish their own professional journal, the amateurs work in groups, among which Kobenhavns Amatorklubb takes the first place. The Danish amateur journal is exceedingly well illustrated, and, on a small scale, collects those stray beams of serious thought given to the solution of photographic art problems in England and America and on the Continent.

In Sweden progress is decidedly marked and of quite recent date. There are many professionals in that country who, though still struggling under unfavourable economic conditions, which are most appalling in some of the provinces, work hard to attain a style of their own. It seems strange that the real pioneers should recruit from their ranks, while the Swedish amateurs of any importance for camera art are very few and far between. Mr. Sellman has but recently appeared in public again since he, when a schoolboy, won a medal at a professional exhibition in his native town Vasteras. His election as secretary of Fotografiska Foreningen (Amateurs' Club, Stockholm) will be of great value, as he altogether, in his work and in his preaching, starts from the right end, the art problems in photography, which he treats as he does the problems of his own profession, architecture, and of painting and sculpture.

Svenska Fotografernas Forbund (the professional union) has done admirable work in teaching its numerous members a high standard in photographic reproduction. It is very lucky for Sweden that among the Council of this Union are to be found the most learned and most skilled representatives of the profession in the capital—John Hertzberg, the living dictionary of photography up to date in all its branches and appliances; Ferdinand Flodin, the good photographer and born pictorialist, once apprentice in the U.S.A., and now an advocate of many of the tendencies of an Anglo-Saxon school; and our most honoured president, Ernest Florman, a royal Court photographer, with all the merits of the master-delineator of kings and noble dames, and none of the "chocolate-box" style of his brothers of an older generation.

It is owing to these men's energy and conviction that there is only one way to progress, the development of the pictorial faculties of photography, that so much has been done here in an educational way at meetings, exhibitions, and, last October, when Nicola Perscheid gave us a fine series of lectures and demonstrations to which photographers of all Scandinavian countries, including Finland, attended. Florman keeps us in touch with Demachy's work, with Duhrkoop and with the great Americans. But still more, his capacity of organisation and worthy representation of the guild is a power in the hands of pictorialism which, without such a cultivated personality, would soon dwindle down to mere sediments of stirred-up unattainable ideals.

At the Baltic exhibition our great progress was most apparent in the work of the above-mentioned masters, but also in the minor collections of several others, mostly provincial workers, among which Rahm is an easy first, and Falkengren, Reimers, Küller, and Mrs. Lindegren are some of the most respectable seconds. They all aim at pictorialism more by technical means (some have very clever oil-transfers and direct carbon prints on show) than by intelligent use of the camera. Photographic purism is scarcely understood in its peculiar possibilities for the sensitive worker. It marks the first stage of progress that purely reproductive and therefore artistically worthless qualities in the camera picture are overcome by control in printing. The

second—but who can tell if the final?—stage is to attain to a self-confident photographic technique which, rather as little as possible than as much as possible, follows in the footprints of other graphic means of expression.

The Swedish Journal of Photography, edited by Hertzberg, is an amateur's and professional's paper rolled into one. It is read in all three Scandinavian countries. It has since its birth four years ago been in the hands of the leading spirits of the Förbundet. Its organ, and at the same time the organ for all imaginable photographic interests in the Scandinavian north, it will more and more devote itself to the pictorial problem as the persons interested in it increase in number among the transactors of photographic affairs on both sides of the counter. Nowhere, I think, has the education of public taste been taken more successfully into firm hands than in the country of the finest schools in the world, Sweden, the home of several of the most famous painters of our time.

Nothing has been said of Norway, which country has not taken part in the great show, but whose progress has nevertheless kept pace with the brother countries.

PICTORIAL PHOTOGRAPHY IN SPAIN

By JOSÉ ORTIZ ECHAGUE



IN Spain we continue to be unable to form an idea of the state of our photographic art. Except for the exhibitions of professional photographers, we have no other show of any kind which might afford us the possibility of appreciating a meritorious collection of works, and we know very well that, in Spain at least, professionals are required to look more to the commercial side of the business than to the pictorial question.

Of course there are very honourable exceptions, among whom we may mention, in the first place, Novello, Franzen, Linker, and Wily-Koch. This latter, who reveals himself as an indisputable master in the difficult process of oil tints, has been successful in securing orders for these works which it is so difficult to get into the hands of the public.

Among the amateurs who cultivate the photographic art with true ardour and success, mention must be made, in the first place, of Antonio Pratt, who last year organised, at the Royal Photographic Society of Madrid, a noteworthy exposition made up largely of his own works. He is now engaged in the publication of the periodical "La Fotografía," the official organ of the above society. This review,

which belongs to the eminent professional, D. Antonio Conovas (Kaulak), on passing into his hands received noteworthy improvements, and it is to be hoped, in view of the good taste of its new publisher, that it will succeed in forming a model of its kind.

Undoubtedly, in Spain there exist some amateurs who work with genuine success, but, as I said at the outset, it is difficult to get to see an ensemble of works owing to the absence of an annual Exhibition similar to the London Salon of Photography. It is a pity that the Royal Photographic Society does not awaken from its apathy, because upon it lies, in the first place, the duty of the organisation of shows of this kind in all parts of the world where photography is languishing.





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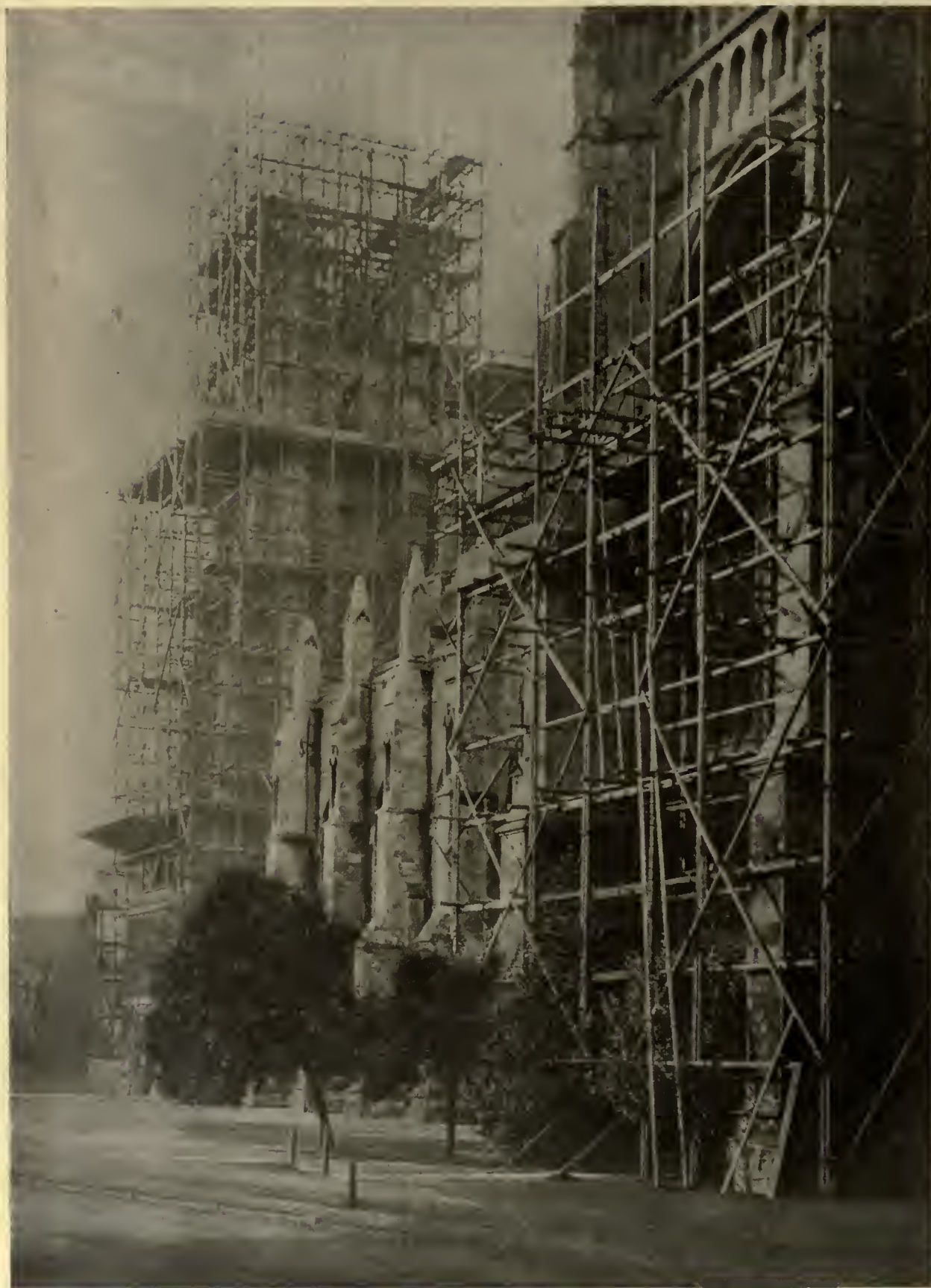
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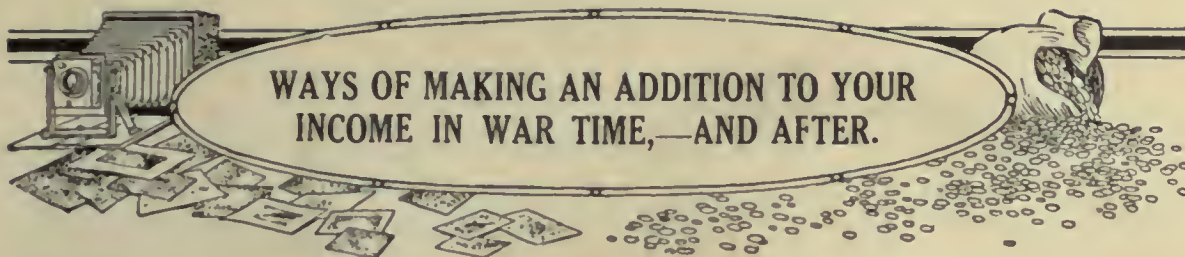
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WAYS OF MAKING AN ADDITION TO YOUR INCOME IN WAR TIME,—AND AFTER.

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MANY amateur photographers find that their hobby is an expensive one in these hard times, but there is no reason why anyone who knows how to go about it, should ever be out of pocket by such a hobby as photography. Indeed, if you desire to make a regular addition to your income, you can do it more easily by photography than by any other hobby. It may sound rather difficult for the man or woman who has not yet discovered the possibilities of money-making in this direction, but the methods can be explained quite easily, so that anyone who knows how, can profit by the sale of prints to journals and magazines.

It may be imagined that the war has restricted the market for pictures that are not of war subjects. Up to a point this is true, but, on the other hand, the opportunities of the free-lance press photographer have been increased in other directions. The professional press photographers are devoting their attention to war pictures. They are at the military stations, with the army on the Continent, at the ports, and everywhere where they can pick up military or naval pictures. The country subjects, the little incidents that are continually to be found in the towns, and all the other simple subjects that the free-lance worker can easily obtain, if he knows what to look for, are being completely neglected by the professional pressman.

In times of peace, when news is scarce, the newspaper photographers rake over the rich field of subjects usually left to the amateur and the free-lance. Some of the one-time "professional" pressmen have found it so profitable that they prefer to work as free-lances, instead of simply taking a post at a fixed salary.

War has not affected many of the free-lance markets nearly so much as an outsider would believe. Many free-lance workers have been able to sell more prints since the war began than they did in normal times. Perhaps it is that the editorial letter bag is not so crowded as formerly and individual prints get more attention.

Certain classes of journals (and most profitable journals, too, for the free-lance worker) have not altered their contents at all. There may be fewer advertisements, but they still use pictures in the editorial section, pictures that any amateur can supply did he only know that the demand existed.

It is the extra sovereigns and half-sovereigns that make the difference to the salaried man, or the woman with a limited income. If you know that never a week goes by without a little cheque or a postal order cropping up among your morning letters, you soon begin to look on life differently. These extra guineas are all the more welcome because you have earned them from a source that you have hitherto left untapped, but the money is there waiting for you; the demand for amateurs' pictures is increasing, instead of falling off, but you cannot draw the cash until you have the key to the editorial exchequer.

Some people will not realise that it is no use trying to sell pictures that nobody wants. There are subjects that are in constant demand, and there are other pictures that will not be published if you offer the prints from now to doomsday. One editor publishes, and pays for, practically every decent print he receives of a certain subject, and one man makes quite a regular income by selling this one kind of subject week after week. It is a subject, too, that can be taken anywhere and at any season. This is only one case out of dozens. Know what to take, how to take it, and who to submit it to when you have taken it, and

you must make money. Go on with your book-taught knowledge, your "usual thing" subjects, and you will never earn a cent.

But, you say, if the ways of earning money by photography are so numerous and so profitable, why has no one written articles on the subject and told us what to take, and so on? There *have* been articles in plenty, but they don't give the exact information that you have to have if you want to be certain of getting the guineas. No, the people who *know* keep that information to themselves; it is too precious to be given away in a book.

There is one, and only one, way of learning the ropes of Press (and profitable) Photography, and that is through the Practical Correspondence College, of 16, Thanet House, Strand, W.C. In the course of postal tuition which they offer, the whole scheme of profit-making by photography is set out in detail. Nothing is hinted at; every move in the game is described in detail. There is nothing of the text-book character about this course. It is at once human, interesting, and explicit. It is not conducted by a lot of theorists, but by active, practical men who know the ropes of press photo work from A to Z, and have spent their lives at it. Any individual who can take clean, bright pictures, and will follow explicitly the directions given in the course, can, and will, make money before the instruction has been half completed. Many students have paid the fee, and been money in hand, out of profits made from tips given in the first lesson. One student said he made £9 profit out of one tip alone, and that, too, in a small country town, from locally taken pictures. Another man writes that he made nearly £300 in the twelve months that followed the taking of the course. He had never sold a print previously. A lady student said her takings from press pictures averaged £200 a year! She, too, had done nothing previously.

The P.C.C. people want no one to join who will not take the trouble to follow the advice given. They have other courses of tuition—Poster Work, Commercial Designing, Advertisement Writing, and so on—and they depend principally on the recommendations of satisfied pupils. This Press Photo course is so interesting, the fee is so low, and the profit made by the pupils is so attractive, that they generally get satisfied photo students to recommend their other and more expensive courses. Therefore they *must* make students successful, or there is no recommendation.

If you should desire to know more about what can be done in the way of money-making with a camera, send half a dozen of your own prints to the Secretary, Practical Correspondence College, 16, Thanet House, Strand, W.C. (Address them to Mr. Vincent Lockwood.) You will then get a free criticism of the half-dozen prints, and be told if you are likely to be any good as a student. They are so serious over the work that they will not enrol anyone who cannot be put on a paying basis, and if Mr. Lockwood thinks that you are too much of a duffer he will tell you so frankly.

They have a book about the course that will be sent free with the criticism, and it gives you all sorts of other information, specimens of pictures taken and sold by other students, and so on. But they will not send the book unless you submit prints for them to see. Otherwise they would be flooded with idle enquiries from people who want something for nothing. Your prints will be returned quickly, but do not trouble to write unless you *can* take sharp, bright prints, and really do intend to try and earn money with your camera.

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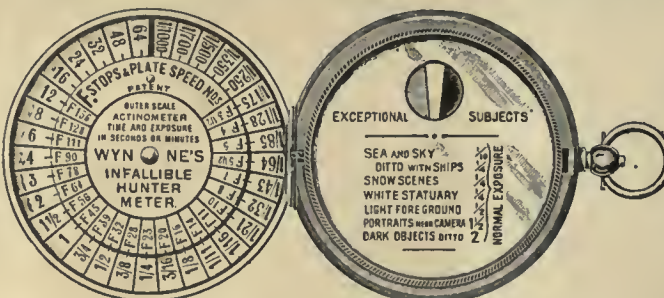
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